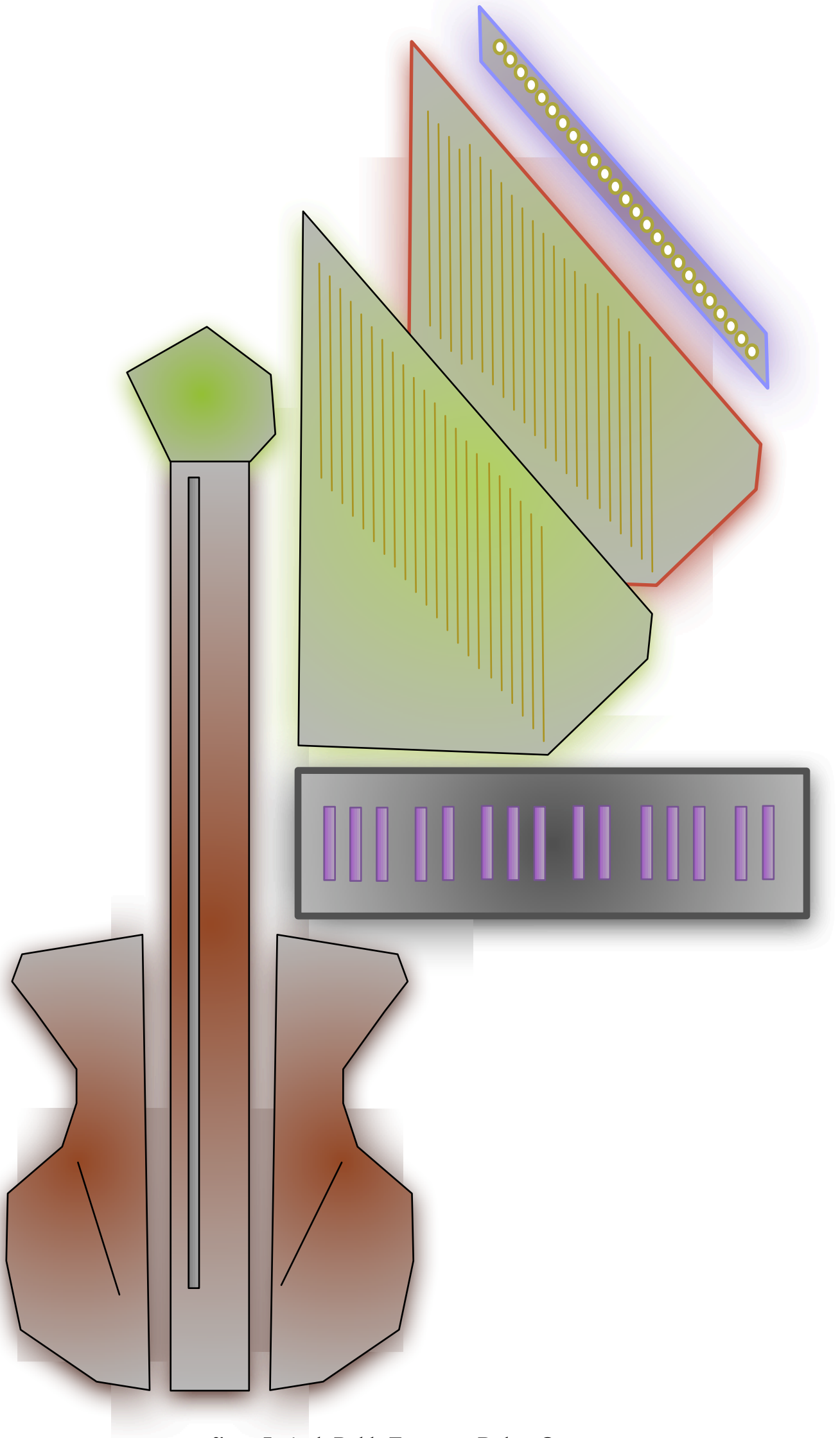


Aurorae Borealis

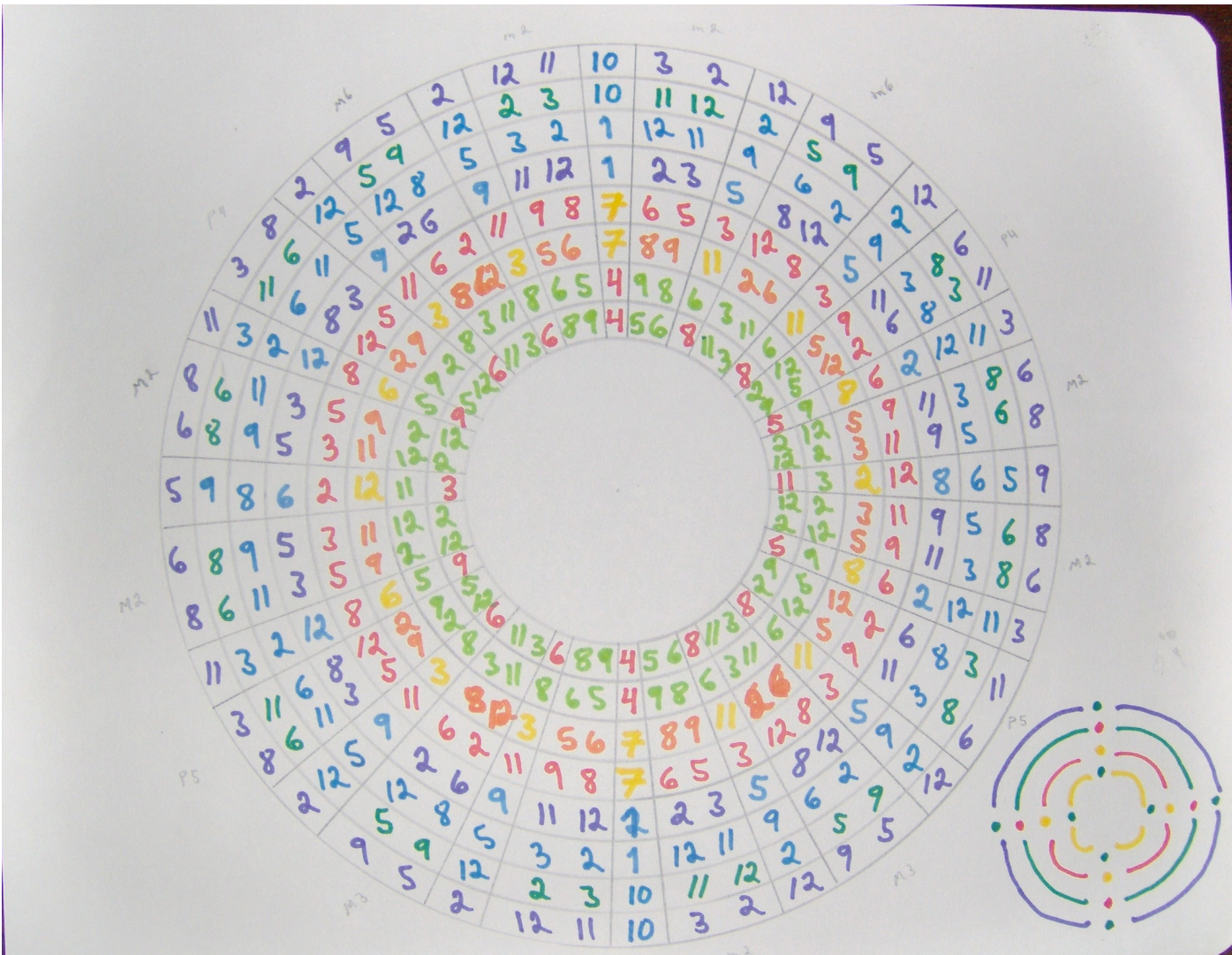
Flauta, Arpa1, Arpa 2, Pianoforte, Contrabajo



La simetría es sinónimo de fuerza y salud.

Aurorae Borealis

Diagramas de Composición



Aurorae Borealis.

Flauta, Harpa 1, Harpa 2, Pianoforte, Contrabajo

Notas de composición:

Aurorae Borealis es una pieza que está estructurada en cinco partes. La primera parte expone la superposición de la siguiente serie interválica y su transposición a los tres grados o notas que no aparecen en la serie original.

Para un completo entendimiento, ver las fotografías de la página anterior:

Serie original:

7, 8, 9, 11, 2, 6, 11, 5, 12, 8, 5, 3, 2, 3, 5, 8, 12, 5, 11, 6, 2, 11, 9, 8, 7, 6, 5, 3, 12, 8, 3, 9, 2, 6, 9, 11, 12, 11, 9, 6, 2, 9, 3, 8, 12, 3, 5, 6, 7.

No aparecen los siguientes números: 1, 4 y 10.

Series transpuestas:

1, 2, 3, 5, 8, 12, 5, 11, 6, 2, 11, 9, 8, 9, 11, 2, 6, 11, 5, 12, 8, 5, 3, 2, 1, 12, 11, 9, 6, 2, 9, 3, 8, 12, 3, 5, 6, 5, 3, 12, 8, 3, 9, 2, 6, 9, 11, 12, 1.
4, 5, 6, 8, 11, 3, 8, 2, 9, 5, 2, 12, 11, 12, 2, 5, 9, 2, 8, 3, 11, 8, 6, 5, 4, 9, 8, 6, 3, 11, 6, 12, 5, 9, 12, 2, 3, 2, 12, 9, 5, 12, 6, 11, 3, 6, 8, 9, 4.
10, 3, 2, 12, 9, 5, 12, 6, 11, 3, 6, 8, 9, 8, 6, 3, 11, 6, 12, 5, 9, 12, 2, 3, 10, 11, 12, 2, 5, 9, 2, 8, 3, 11, 8, 6, 5, 6, 8, 11, 3, 8, 2, 9, 5, 2, 12, 11, 10.

Así, la serie original es a partir del 'Sol', pero los tres números referentes a las notas: 'Do#', 'La#', y 'mi', también tienen su serie. La primera parte expone las cuatro series superpuestas por los instrumentos. He utilizando los valores de cada número para definir las duraciones de cada nota; así 'Re' equivale a dos negras.

En la segunda sección el arpa y el piano alternan *arpeggios* desde los números simétricos en la serie y a manera de solos los demás instrumentos cantan melodías con las notas que se combinan de las partes no simétricas.

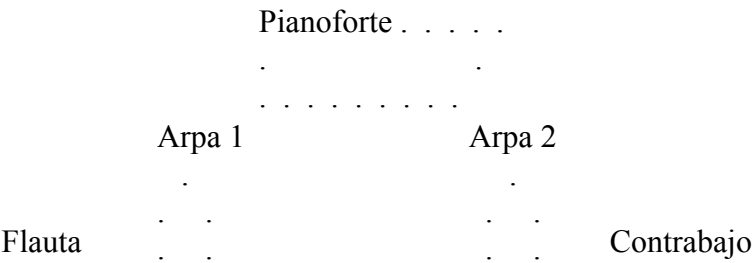
La tercera sección regresa al primer planteamiento pero en reversa y con cambio de orquestación en las series.

La cuarta sección es una *cadenza* para piano que se propone como un nuevo contraste. Esta sección es tonal.

La quinta sección es la combinación orquestada de los cuatro puntos cardinales en la serie basada en 'Mi'.

En conclusión, Aurorae Borealis, aún siendo una pieza basada en procedimientos serialistas también contiene planteamientos tonales; tonales en el sentido estricto de la fundamental como base generadora de la gravedad.

La disposición escénica de los instrumentos se aprecia en el siguiente diagrama:



9

Fl.

Arp. 1

Arp. 2

Pf.

Cb.

13

Arp. 1

Arp. 2

Pf.

Cb.

A₃

A₃

Fl.

Arp. 1

Arp. 2

Pf.

Cb.

21

C_♯

A_♭

C_♯

21

C_♯

A_♭

C_♯

Pf.

Cb.

21

25

Fl.

Arp. 1

Arp. 2

Pf.

Cb.

29

Fl.

Arp. 1

Arp. 2

Pf.

Cb.

A₄ A_b A₄

A₄ A_b A₄

Fl. 33

Arp. 1

Arp. 2 33

Pf. 33

Cb. 33

Fl. 37

Arp. 1

Arp. 2 37

Pf. 37

Cb. 37

A_b

41

Fl.

Arp. 1

Arp. 2

Pf.

Cb.

D₂

46

Fl.

Arp. 1

Arp. 2

Pf.

Cb.

Molto espressivo: al tratto di soli

f

14/4

14/4

14/4

14/4

14/4

14/4

D₂ C₂ B₁ E₁ F₁ G₁ A₁

47

Fl.

Arp. 1

Arp. 2

Pf.

Cb.

48

Fl.

Arp. 1

Arp. 2

Pf.

Cb.

ff

f

Leg.

$D_{\sharp} \quad C_{\sharp} \quad B_{\sharp} \quad E_{\flat} \quad F_{\sharp} \quad G_{\sharp} \quad A_{\sharp}$

49

Fl. *airoso*

Arp. 1

Arp. 2

Pf.

Cb.

(*∞*)

pizz.

50

Fl.

Arp. 1

Arp. 2

Pf.

Cb.

51

Fl.

Arp. 1

Arp. 2

Pf.

Cb.

52

Fl.

Arp. 1

Arp. 2

Pf.

Cb.

arco

ff

Leo.

53

Fl.

Arp. 1

Arp. 2

Pf.

Cb.

54

Fl.

Arp. 1

Arp. 2

Pf.

Cb.

55

Fl.

Arp. 1

Arp. 2

Pf.

Cb.

pizz.

55

56

Fl.

Arp. 1

Arp. 2

Pf.

Cb.

ff

arco

56

57

Fl.

Arp. 1

Arp. 2

Pf.

Cb.

58

Fl.

Arp. 1

Arp. 2

Pf.

Cb.

59

Fl.

Arp. 1

Arp. 2

Pf.

Cb.

pizz

arco

(Led.)

60

Fl.

Arp. 1

Arp. 2

Pf.

Cb.

61

Fl.

Arp. 1

Arp. 2

Pf.

Cb.

pizz.

62

Fl.

Arp. 1

Arp. 2

Pf.

Cb.

8vb

63

Fl.

Arp. 1

Arp. 2

Pf.

Cb.

64

Fl.

Arp. 1

Arp. 2

Pf.

Cb.

65

Fl.

Arp. 1

Arp. 2

Pf.

Cb.

arco

66

Fl.

Arp. 1

Arp. 2

Pf.

Cb.

Red.

67

Fl.

Arp. 1

Arp. 2

Pf.

Cb.

pizz.

68

Fl.

Arp. 1

Arp. 2

Pf.

Cb.

arco

arco

69

Fl.

Arp. 1

Arp. 2

Pf.

Cb.

F₄

70

Fl.

Arp. 1

Arp. 2

Pf.

Cb.

71

Fl.

Arp. 1

Arp. 2

Pf.

Cb.

pizz.

72

Fl.

Arp. 1

Arp. 2

Pf.

Cb.

arco

73

Fl.

Arp. 1

Arp. 2

Pf.

Cb.

74

Fl.

Arp. 1

Arp. 2

Pf.

Cb.

(Leo.)

75

Fl.

Arp. 1

Arp. 2

Pf.

Cb.

Sul E

gliss.

76

Fl.

Arp. 1

Arp. 2

Pf.

Cb.

77

Fl.

Arp. 1

Arp. 2

Pf.

Cb.

pizz.

arco

78

Fl.

Arp. 1

Arp. 2

Pf.

Cb.

gliss.

gliss.

sf

[illegible]

The image displays a musical score for the piece 'The Little Boat' by Franz Schubert, specifically measures 91 through 94. The score is arranged for four instruments: Flute (Fl.), Arpeggiated Piano (Arp. 1 and 2), Piano (Pf.), and Cello (Cb.).

Flute (Fl.): The flute part begins in measure 91 with a melodic line in G major, marked with a '91' and a 'b' (flat). It features a series of eighth and sixteenth notes, with a key signature change to A major (indicated by a sharp sign) in measure 94. The melody is characterized by a flowing, lyrical quality.

Arpeggiated Piano (Arp. 1 and 2): Both arpeggiated piano parts play a rhythmic accompaniment of eighth notes, starting in measure 91. They are marked with a '91' and a 'b' (flat). The parts are identical, providing a steady, rhythmic foundation for the melody.

Piano (Pf.): The piano part begins in measure 91 with a melodic line in G major, marked with a '91' and a 'b' (flat). It features a series of eighth and sixteenth notes, with a key signature change to A major (indicated by a sharp sign) in measure 94. The melody is characterized by a flowing, lyrical quality.

Cello (Cb.): The cello part begins in measure 91 with a melodic line in G major, marked with a '91' and a 'b' (flat). It features a series of eighth and sixteenth notes, with a key signature change to A major (indicated by a sharp sign) in measure 94. The melody is characterized by a flowing, lyrical quality.

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103

Fl.

Arp. 1

Arp. 2

Pf.

Cb.

107

Fl.

Arp. 1

Arp. 2

Pf.

Cb.

F₄

F₄

Fl.

Arp. 1

Arp. 2

Pf.

Cb.

111

115

F#

This musical score is for a piece titled 'Aurorae Borealis'. It is arranged for a Flute (Fl.), two Arpeggiators (Arp. 1 and Arp. 2), a Piano (Pf.), and a Cello (Cb.). The score is divided into two systems, each containing five staves. The first system begins at measure 111. The Flute part features a melodic line with many beamed sixteenth notes and some grace notes. Arpeggiator 1 and 2 play a steady stream of eighth-note arpeggios. The Piano part has a more complex texture with some notes marked with accents and slurs. The Cello part plays a lower melodic line. The second system begins at measure 115. The Flute part continues its melodic exploration. Arpeggiator 1 and 2 maintain their arpeggiated patterns. The Piano part has a section where the right hand is silent, focusing on the left hand. The Cello part continues its melodic line. The score concludes with a key signature change to F#.

119

Fl.

Arp. 1

Arp. 2

Pf.

Cb.

123

Cadenza (♩ = c. 80)

Pf.

128

Pf.

132

Pf.

136

Pf. *subito p* *mp* *mf* *f*

140

Pf. *ff*

145

Pf.

147

Pf.

149

Pf.

8^{va}

151

Pf. *p* *mp*

Mano izquierda

The musical score is written for piano (Pf.) and consists of six systems of music. The first system (measures 136-140) features a piano introduction with dynamics 'subito p', 'mp', 'mf', and 'f'. The second system (measures 140-145) starts with 'ff'. The third system (measures 145-147) continues the piano texture. The fourth system (measures 147-149) features more complex piano textures. The fifth system (measures 149-151) includes an 8va marking. The sixth system (measures 151-155) features a piano texture with dynamics 'p' and 'mp', and a 'Mano izquierda' marking.

[illegible][illegible]

Fl. 161

Arp. 1

Arp. 2

Pf.

Cb. 161

Fl. 166

Arp. 1

Arp. 2

Pf. *ff*

Cb. 166

171

Fl.

Arp. 1

Arp. 2

Pf.

Cb.

176

Fl.

Arp. 1

Arp. 2

Pf.

Cb.

Fl. 181

Arp. 1

Arp. 2

Pf.

Cb. 181

Fl. 186

Arp. 1

Arp. 2

Pf. 186

Cb. 186